1901

MORRIS' BANJO METHOD

Including a TREATISE on MODERN BANJO CLUBS.

UP — TO — DATE and IMPROVED INSTRUCTIONS.

ARRANGED and COMPILED BY

M. Rudy Heller

COPYRIGHT 1901 BY JOS. MORRIS

Published by JOS. MORRIS 153 N. Eighth St. PHILA, PA.

PRICE $1.00

Morris' Banjo Method

Compiled and Arranged

By

M. RUDY HELLER.

A Work beginning with the Rudiments of Music and containing a complete, progressive, comprehensive and up-to-date system of Right and Left Hand Fingering as originated by the Phenomenal Banjoist, Alfred A. Farland, and adopted by all the leading banjoists of the world.

The work also contains a number of the latest popular Copyrights as composed and arranged for the Banjo.

PUBLISHER.

PRICE $1.00

Copyright 1901 by Jos. Morris.

Table of Contents.

	Page.
Rudiments of Music.	5
Diagram of Fingerboard. Scale, Key of A.	6
Notes and Rests. Exercise on Open Strings.	7
Exercise on Open and Closed Strings.	8
Exercise, Time and Melody. Waltz.	9
Simple Chords, Key of A. Baer's Polka.	10
$\frac{2}{4}$ = Time.	11
Scale, Key of E. Grace Notes. The Triplet. Positions.	12
Exercises, Key of E.	13
$\frac{6}{8}$ = Time, Violets.	13
Schottische, Clover Blossoms.	14
Scale, Key of D. Chords, Positions and Exercises.	15
Syncopated Time. Ma Lady Hannah Lou.	16
Alternate Fingering.	17
Chromatic Scale.	17
Camden Belle.	23
Table of Chords, Major and Relative Minor. Shake Yo' Hoof.	19
Amorita Polka.	20
Brother Josh	22
March, The Associate.	24
At A Nigger Wedding.	25
Dance Violetta.	26
By The Dreamy Susquehanna.	28
Century Club March.	29
De Blackville Jubilee.	32
The Tremolo.	33
Nearer My God To Thee.	33
Darkies Home Sweet Home.	34
Banjo Clubs.	36
Expression Marks.	38

MORRIS' BANJO METHOD.

M. RUDY HELLER.

The Banjo has Five Strings:

the 1st, 2nd, 3rd, 4th (or Bass) and 5th (or Short String.)

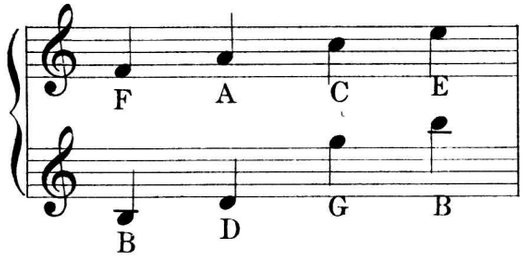
1st	B	The 1st String is played with the second finger of right hand.
2nd	G♯	The 2nd " " " " " first " " " "
3rd	E	The 3rd " " " " " thumb of right hand.
4th	A	The 4th " " " " " thumb " " "
5th	E	The 5th " " " " " thumb " " "

How to Tune the Banjo.

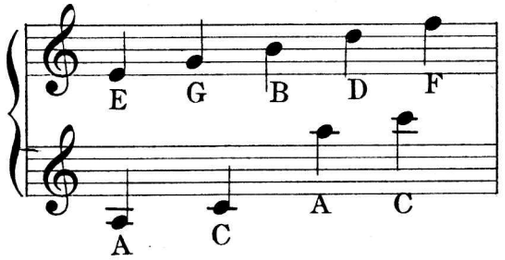
As the banjo is pitched a third higher than the piano, it is necessary to tune the 4th or (A) string to (C) on the piano, or to an ordinary pitch pipe in (C) then proceed as follows viz:

Bar 4th String at Seventh fret and tune 3rd string in unison.
Bar 3rd " " Fourth " " " 2nd " " "
Bar 2nd " " Third " " " 1st " " "
Bar 1st " " Fifth " " " 5th " " "

Notes in the spaces.



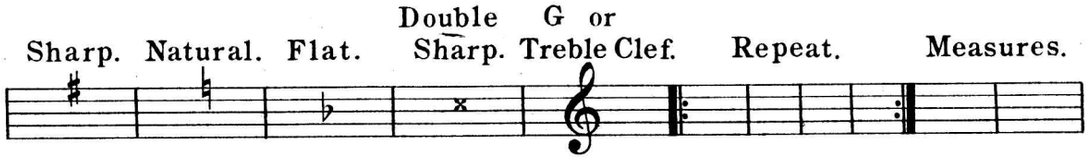
Notes on the lines.



NOTE: The pupil should commit the above notes to memory before the next lesson is taken up.

MORRIS' BANJO METHOD.

M. RUDY HELLER.



A Sharp placed before a note raises same a half tone or one fret.

A Natural restores it to its original tone.

A Flat lowers it a half tone or one fret.

A Double Sharp placed before a note raises such note one tone or two frets.

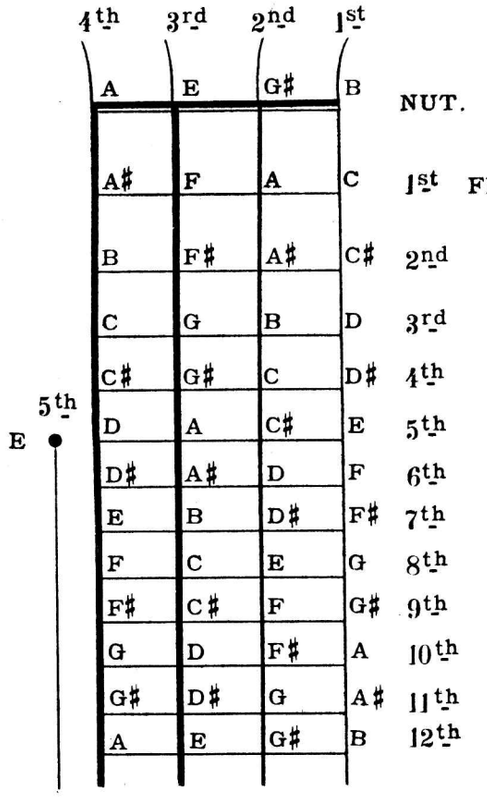
Marks for left hand.

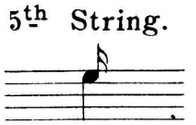
1 = first finger.
2 = second finger.
3 = third finger.
4 = fourth finger.
o = open string.

Marks for right hand.

. first finger.
.. second finger.
... third finger.
\+ thumb.

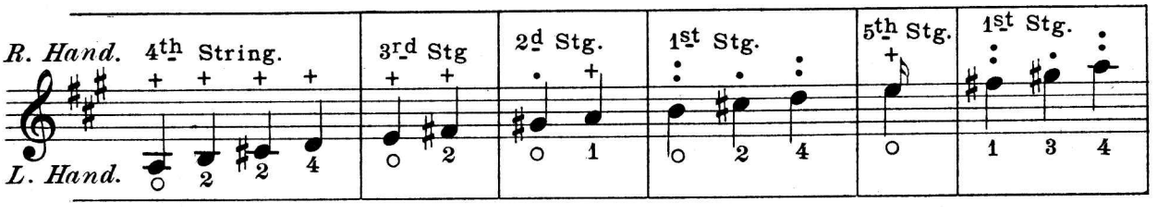
Diagram of Fingerboard.


4th 3rd 2nd 1st
A E G♯ B NUT.
A♯ F A C 1st FRET.
B F♯ A♯ C♯ 2nd
C G B D 3rd
C♯ G♯ C D♯ 4th
5th
E
D A C♯ E 5th
D♯ A♯ D F 6th
E B D♯ F♯ 7th
F C E G 8th
F♯ C♯ F G♯ 9th
G D F♯ A 10th
G♯ D♯ G A♯ 11th
A E G♯ B 12th



Scale in the Key of A. (C, F and G sharp)

Showing Correct Fingering for the Beginner.



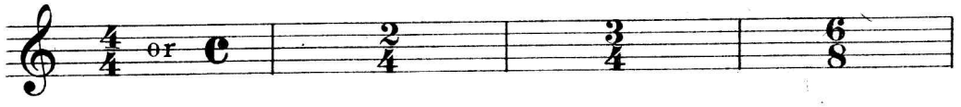
NOTE: To find these Notes on the banjo, refer to the diagram above.

MORRIS' BANJO METHOD.

Time.

M. RUDY HELLER.

Four Quarter or Common. Two Quarter. Three Quarter. Six Eighth.



In $\frac{4}{4}$ or $\mathbf{C}$ Time there must be four quarter notes, or one whole, or two halves, or a half and two quarters, or notes and rests enough to equal a whole note or rest; the count for which is 1, 2, 3, 4 in each measure.

In $\frac{2}{4}$ Time there must be two quarter notes, or notes and rests enough to equal two fourths, or one half of a whole note or rest; count 1, 2 in each measure.

In $\frac{3}{4}$ Time there must be notes or rests enough to equal three quarters of a whole; count 1, 2, 3 in each measure.

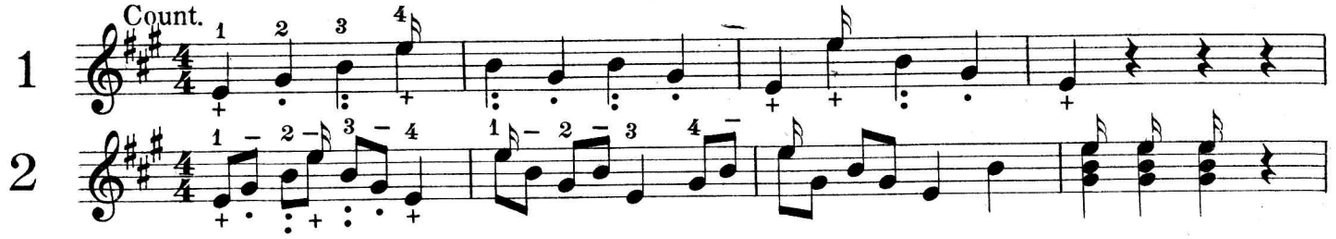
In $\frac{6}{8}$ Time there must be notes or rests enough to equal six eighths of a whole; count 1, 2, 3, 4, 5, 6 in each measure.

A dot placed after a note thus $\rho\cdot$ increases its value one half. In other words it makes a half note equal to three quarters, or a quarter note equal to three eighths, etc.

The same with regard to Rests.

NOTES and RESTS.

Exercise on Open Strings.



MORRIS' BANJO METHOD.

Exercises on Open Strings continued.

M. RUDY HELLER.

On Open and Closed Strings.

Exercises in alternate fingering will be given later in this work, as at present they would rather confuse, than aid the beginner.

MORRIS' BANJO METHOD.

Exercises on Time and Melody.

J. F. J.

NOTE: *D. C. al Fine.* Means repeat from beginning and play to place marked *Fine.*

Waltz Time.

Simple Chords in Key of A.

M. RUDY HELLER.

Exercise on Open and Closed Strings.

Baer's Polka.

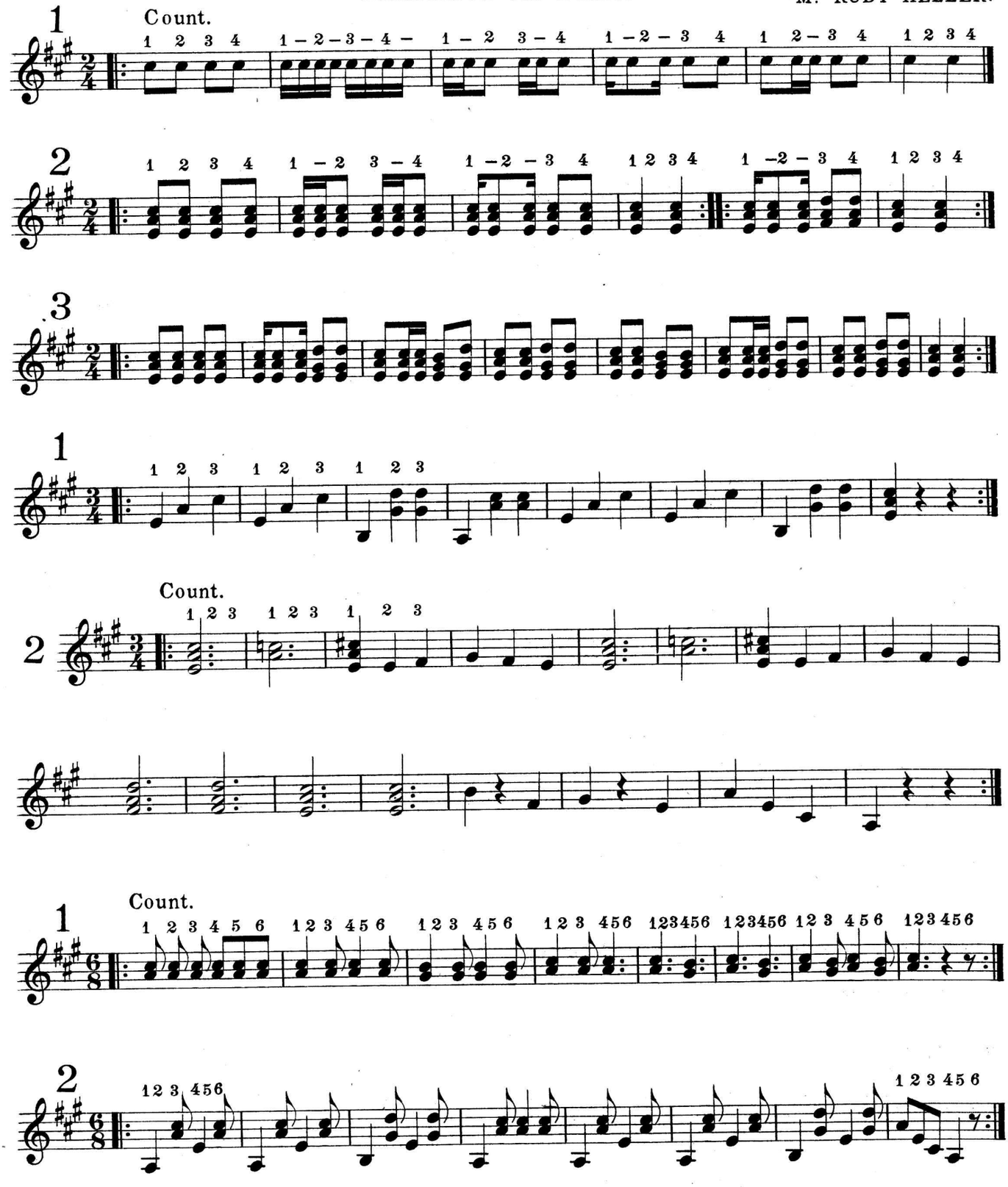
M. RUDY HELLER.

MORRIS' BANJO METHOD.

In $\frac{2}{4}$ time the pupil may count four to each measure, but must count twice as quickly.

Exercises on Time.

M. RUDY HELLER.



MORRIS' BANJO METHOD.

Key of E Four Sharps C, F, G and D.

Scale.

A Grace Note. (𝆕) is a small or irregular note, placed before a regular note and borrows its time from the regular note.

A Triplet is a groupe of three Notes with the figure *3* placed above or below and played in the time of two notes of the same value.

Easy Positions.

Exercises = Key of E.

Violets.

JOSEPHINE F. JONES.

Exercise. Bar 12 (17)

Clover Blossoms.

SCHOTTISCHE.

M. RUDY HELLER.

MORRIS' BANJO METHOD.

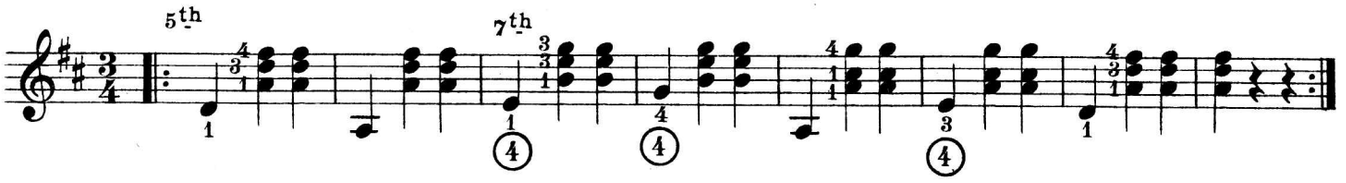
Key of D Two Sharps F and C.

Scale.

M. RUDY HELLER.

Simple Chords.

5th and 7th Positions.



Exercises.

1

2

3

4

5

Exercise in Syncopated, or more commonly called, Rag-Time.

My Lady Hannah Lou.

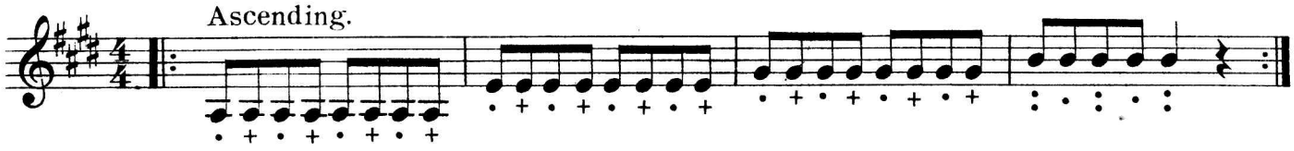
M. RUDY HELLER.

M. RUDY HELLER.

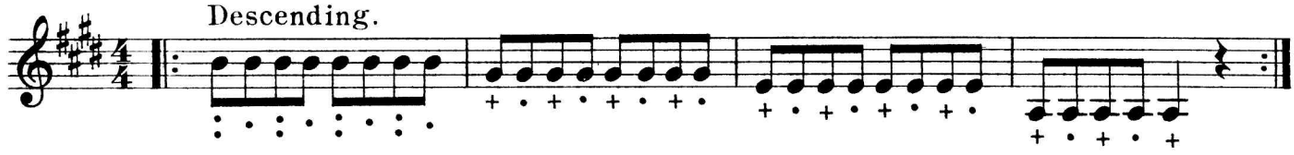
Alternate Fingering for Rapid Execution.

NOTE: In Ascending, the 1st finger precedes the thumb, while in descending the thumb precedes the first finger.

1 Ascending.



2 Descending.



3

4

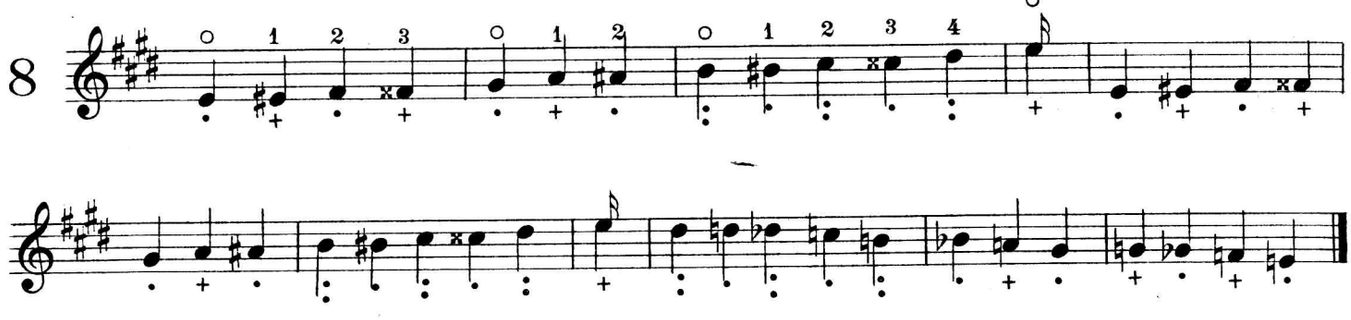
5

6

7

Chromatic Scale in Key of E.

8



MORRIS' BANJO METHOD.

Exercises Alternate Fingering.

M. RUDY HELLER.

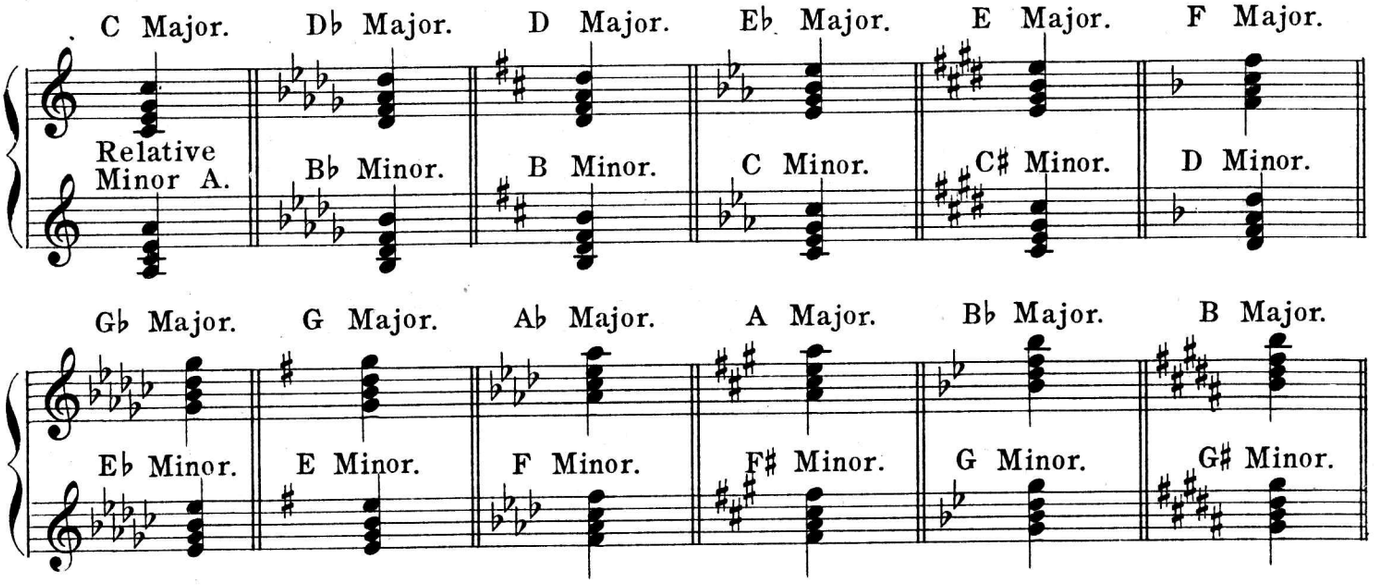
MORRIS' BANJO METHOD.

M. RUDY HELLER.

It is sometimes necessary to tune the 4th or bass string to (B) in order to obtain certain effects not otherwise readily obtained. In pieces where this tuning is desired there is a note made of same (4th to B)

Note change of left hand fingering when 4th is tuned to (B) to (A)

Table of Chords. Major and Relative Minor.



The Gb Major may be written as F# Major, but in that case the relative key must be noted as D# Minor, Db Major may be written as C# Major, and its relative as A# Minor.

The foregoing chords are not intended to be fingered on the Banjo, but are written to simply show their regular order of rotation.

Shake Yo' Hoof.

Z. K.

Amorita Polka.

BANJO DUET.

M. RUDY HELLER.

p
f
1
2
Strike.
Strike.
2 Bar Pos.
mf
6 Pos.
5 Pos.
Fine.

"BROTHER JOSH."

BANJO SOLO.

M. RUDY HELLER.

Published for Piano Solo also Orchestra, Immensely popular in London, England.

Copyright U.S.A. 1898 by Joseph Morris.

Copyrighted in Great Britain by W. E. Temlett.

CAMDEN BELLE.

TWO STEP.

BANJEAURINE OR SOLO.

M. RUDY HELLER.

Copyright 1901 by Jos. Morris.

March "The Associate."

BANDJO.

M. RUDY HELLER.

As played by the Carleton Banjo Club.

AT A NIGGER WEDDING.

(ASQUITH.)

Arr. by M. RUDY HELLER.

BANJO.

Copyright 1900 by Jos. Morris.

DANCE VIOLETTA.

SKIRT DANCE.

By M. L. MORRIS.
Arr. by Sig. C. MANN.

Tempo di Schottische.

Copyright 1899 by Jos. Morris.

p
f
mf
D.S.
mf
small notes ad libatum
ad libatum

By The Dreamy Susquehanna Long Ago.

CHAS. E. BAER.
Arr. by M. RUDY HELLER.

Copyright 1900 by Jos. Morris.

Respectfully Dedicated to Dr. Achille R. Nicodemi. Palermo, Italy.

CENTURY CLUB MARCH.

FRED. W. BABCOCK.

Copyright 1895 by Joe Morris.

mf
1st. Barre.
f
1
2
Trio.
f
2b.Time,
p

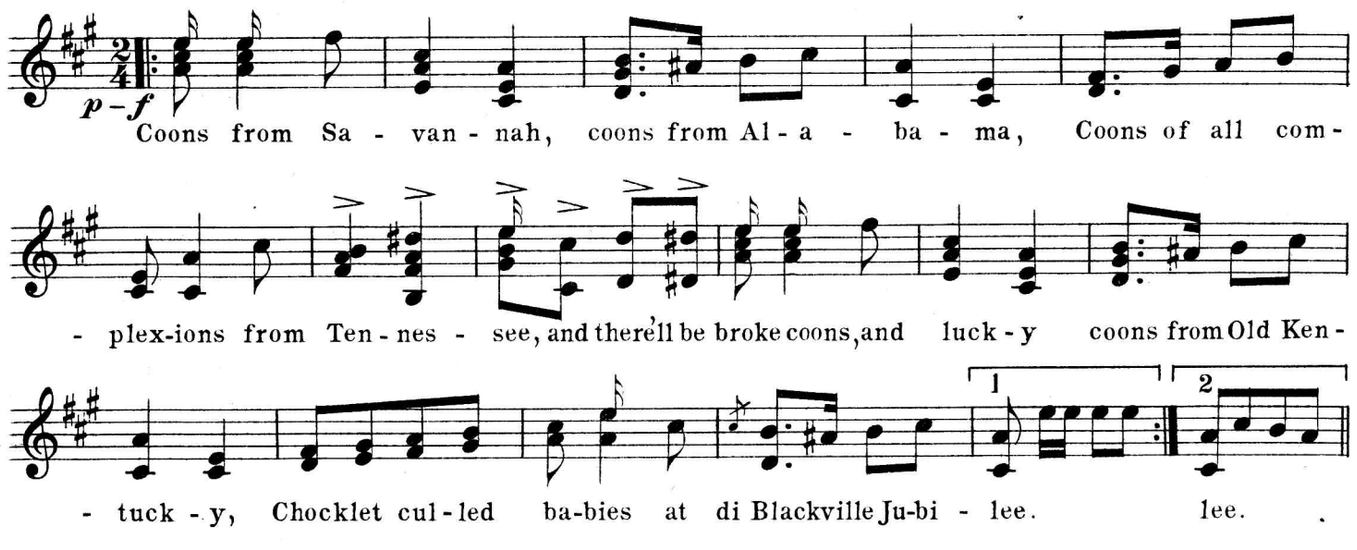
1
2
ff
p
p
p
f
1
2
Fine.

De Blackville Jubilee.

BANJO.

M. RUDY HELLER.

Chorus.


p-f
Coons from Sa - van - nah, coons from Al - a - ba - ma, Coons of all com-
- plex-ions from Ten - nes - see, and there'll be broke coons, and luck - y coons from Old Ken -
- tuck - y, Chocklet cul - led ba-bies at di Blackville Ju-bi - lee. lee.
1
2

Cake-Walk.

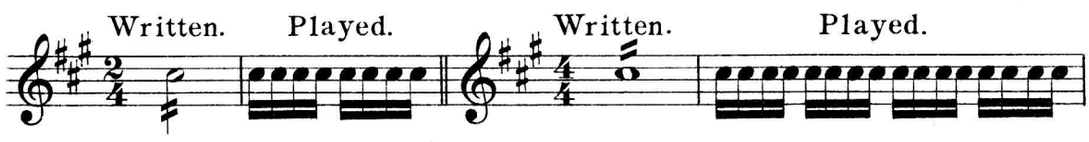
Copyright 1899 by Jos. Morris.

NOTE: The Blackville Jubilee is published for Voice and Piano. Words by Chas. E. Baer.

The Tremolo.

The Tremolo movement is executed with the first finger of the right hand, which oscillates rapidly over the string or strings intended to be struck. It is a continuous trill; many melodies may be played in this manner while the thumb at the same time is used to play an accompaniment upon the strings not in use for the melody. The tremolo with accompaniment, gives one of the most beautiful effects obtainable. The third finger of the right hand should rest on the head of the banjo. To designate the movements of the first finger the following marks will be used; ∧=toward palm of hand, ∨=from the palm.

EXERCISES.



Nearer My God To Thee.

THE DARKIES HOME SWEET HOME.

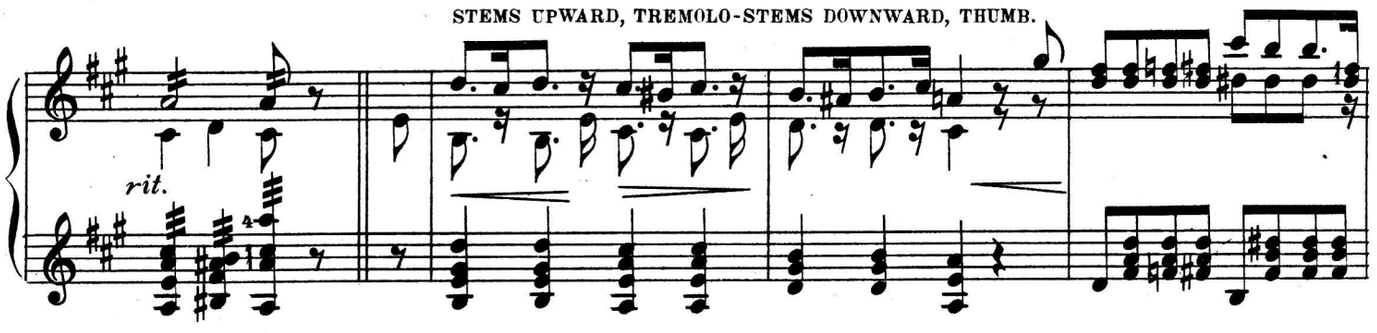
FOR TWO BANJOS.

CHAS. E. BAER.
Arr. By M. RUDY HELLER.

Copyright 1901 by Jos. Morris.

CHORUS.

STEMS UPWARD, TREMOLO-STEMS DOWNWARD, THUMB.



BANJO CLUBS

A few remarks regarding the formation of Banjo, Mandolin and Guitar Clubs.

ORGANIZATION.

You should have at least Five members to begin with, the number however may be extended to Fifty or One Hundred, or even more. You must have a Leader also, an Instructor, It is the Leader's duty to direct or lead the Club at rehearsals during the absence of the Instructor. Young Clubs should meet two evenings per week; one should be devoted to lessons under direction of the Instructor; and the other to rehearsals under direction of the Leader.

INSTRUMENTATION.

A small Club of, say Five players, should be arranged according to one of the following combinations, viz;

1 Banjeaurine.	1 Banjeaurine.	2 Banjeaurines.	2 Banjeaurines.
1 First Banjo.	1 First Banjo.	1 First Banjo.	1 First Banjo.
1 Second Banjo.	2 Guitars.	2 Guitars.	1 Second Banjo.
1 Guitar.	1 Mandolin.		1 Guitar.
1 Mandolin.			

A Club of Eight may be balanced as follows, viz;

2 Banjeaurines.	3 Banjeaurines.	3 Banjeaurines.
1 First Banjo.	1 First Banjo.	1 First Banjo.
2 Second Banjos.	1 Second Banjo.	1 Bass Banjo.
2 Guitars.	3 Guitars.	2 Guitars.
{ 1 Mandolin or		1 Mandolin.
{ 1 Piccolo Banjo.		

Sixteen Players.	Twenty Four Players.
4 Banjeaurines.	6 or 8 Banjeaurines.
2 First Banjos.	2 First Banjos.
3 Second Banjos.	4 Second Banjos.
1 Piccolo Banjo.	1 Piccolo Banjo.
1 Bass Banjo.	1 Bass Banjo.
4 Guitars.	8 or 6 Guitars.
1 Mandolin.	2 Mandolins.

The banjeaurine plays the melody or leading part.

The first banjo, sometimes called baritone, does not play the leading part, but plays a part similar to that of a cornet in an orchestra, sometimes bass solos etc. are given this instrument.

The second banjo plays accompaniments.

The piccolo banjo plays a part similar to that of a piccolo in a band or orchestra.

The bass banjo plays the bass part and is tuned a full octave below the first large banjo.

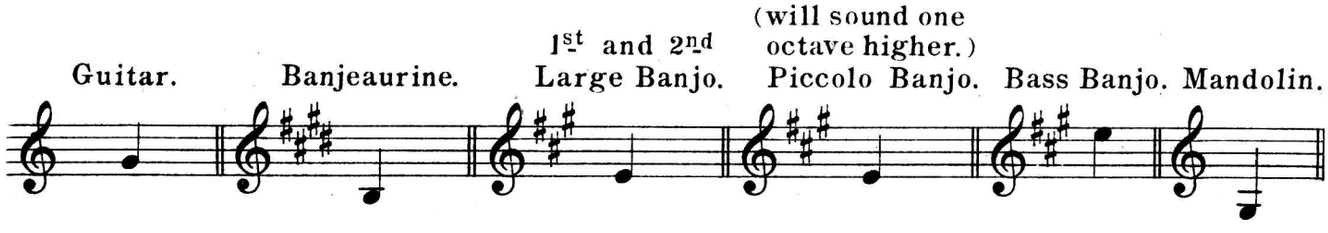
The guitar plays accompaniments.

The mandolin plays alto or intermediate parts.

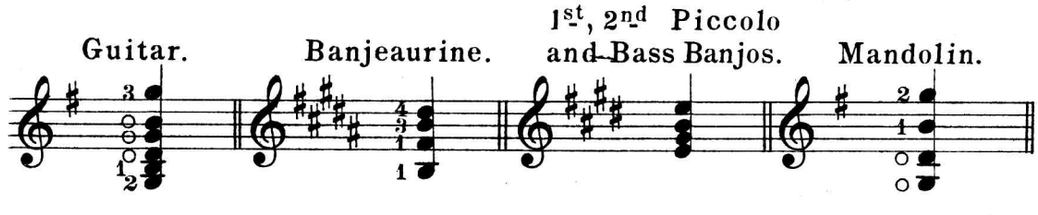
TUNING.

In my experience as an instructor of various large clubs, I find the best plan is to begin by tuning the guitars first, then the banjeaurines E, third string, in unison with guitar C, second string, first fret; then the large banjos E, third string, in unison with guitar G, third string. Tune the bass banjo E, third string, in unison with guitar G, sixth string, third fret or one octave lower than the first and second large banjos. Tune the piccolo banjo E, third string, in unison with guitar G, first string, third fret; or one octave higher than the first or second large banjos Tune the mandolin in unison with guitar: i.e. the mandolin fourth (G) string must be tuned in unison with guitar third (G) string.

Provided, of course, that each instrument is correctly tuned according to the foregoing instructions, you will have the following results:



You may then try the chords given below, in unison.



Expression Marks.

p = *(Piano)* **Soft.**

pp = *(Pianissimo)* **Very Soft.**

f = *(Forte)* **Loud.**

ff = *(Fortissimo)* **Very Loud.**

mf = *(Mezzo Forte)* **Moderately Loud.**

fz = *(Forzando)* **Note or Chord to be emphasized.**

Presto = **Very fast.**

Con spirito = **Lively.**

Moderato = **Moderately.**

Andante = **Slow-graceful.**

Andantino = **Slower.**

Arpeggio. = **When ⁞ placed before a chord, play quickly from the lowest note to the highest successively.**

Crescendo = **Begin softly and increase the sound.**

Dim = **Begin loud and diminish the sound.**

Ritard = **Gradually slower.**

Accelerando = **Increase the time gradually.**

A tempo = **Play in the original time.**

Ad lib = **The passage may be played in performer's own style.**

V = **Accent.**